

University of Toronto

Faculty of Music

Faculty Artist Series



Joaquin Valdepeñas, clarinet

David Hetherington, cello

Patricia Parr, piano

with

Erika Raum, violin

Saturday, January 29, 1994

8 pm

Walter Hall

Edward Johnson Building

PROGRAMME

Trio in B flat Op. 11

Allegro

Adagio

Tema (allegretto) con variazioni

Ludwig van Beethoven

(1770 - 1827)

When Beethoven composed the *Trio Op. 11 for piano, clarinet and violoncello*, the combination was something of a novelty because of the relative newness of the clarinet in chamber music. The clarinet came into general use in ensembles during the second half of the 18th century, but only with Mozart's use of it in a trio in 1786 can the distinctive individual treatment of the instrument be said to begin. The *Trio* was published as opus 11 in 1798 during a period of intense chamber music composition. Beethoven had arrived in Vienna in 1792 and came to the attention of the Viennese public when he appeared as soloist in his own piano concerto in 1795. But the first Symphony was still ahead in 1800 and he established himself as a composer in the period 1795-1800 with the piano trios opus 1, the quintet for piano and winds, a number of piano sonatas, and sonatas for violin and violoncello.

The opening section of the first movement of the *Trio in B flat* is crowded with material which is extended in a typically Beethovenian manner that suggests instant development of an idea. The finale is a set of nine variations with a coda on a theme from Joseph Veigl's opera *L'amor mariano*. There are various stories as to how Beethoven came to use this theme, which was then popular in Vienna, but it seems that it was at the specified wish of the unknown clarinetist who requested the work.

- Carl Morey

❖ ❖ INTERMISSION ❖ ❖

Quatuor pur la fin du temps

Olivier Messiaen

(1908 - 1992)

Liturgie de cristal

Vocalise, pour l'Ange qui annonce la fin du temps

Abîme des oiseaux

Intermède

Louange à l'Éternité de Jésus

Danse de la fureur, pour les sept trompettes

Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps

Louange à l'Immortalité de Jésus

The circumstances surrounding the composition of Olivier Messiaen's *Quartet for the End of Time* in 1940 are as exceptional as the composer himself. Detained in a German concentration camp during World War II, Messiaen soon discovered a clarinetist, a violinist and a cellist among the 5,000 other prisoners. He composed the *Quartet* for these instruments plus a piano; the first performance took place in the prison camp before an unusually receptive audience.

The context of the *Quartet* is a passage from the Book of Revelation in which a powerful angel announces the end of time, after which ". . . the mystery of God shall be consummated." Messiaen's own commentary explains how his music conveys this dramatic transition to a timeless state of existence, and also hints at the distinctive combination of religious mysticism, use of birdsong, and preoccupation with complex rhythms typical of his music. The following are excerpts from Messiaen's comments:*

"This quartet contains eight movements. Why? Seven is the perfect number, the creation of six days made holy by the divine Sabbath; the seventh in its repose prolongs itself into eternity and becomes the eighth, of unfailing light, of immutable peace.

Liturgy of crystal. Between the morning hours of three and four, the awakening of the birds: a thrush or a nightingale soloist improvises . . . Transpose this to the religious plane: you will have the harmonious silence of heaven.

Vocalise, for the angel who announces the end of Time. The first and third parts (very short) evoke the power of that mighty angel, his hair a rainbow and his clothing mist . . . Between these sections are the ineffable harmonies of heaven . . . soft cascades of blue-orange chords.

Abyss of the birds. Clarinet solo. The abyss is Time, with its sadness and tediums. The birds are the opposite of Time: they are our desire for light, for stars, for rainbows and for jubilant outpourings of song!

Interlude. Scherzo. Of a more outgoing character than the other movements, but related to them, nonetheless, by various melodic references.

Praise to the eternity of Jesus. Jesus is here considered as one with the Word. A long phrase, infinitely slow, by the cello expatiates with love and reverence on the everlastingness of the Word, mighty and dulcet . . . 'In the beginning was the Word, and the Word was with God, and the Word was God.

Dance of fury, for the seven trumpets. Rhythmically the most idiosyncratic movement of the set. The four instruments in unison give the effect of gongs and trumpets . . . Listen particularly to the terrifying fortissimo of the theme in augmentation and with change of register of its different notes, toward the end of the piece.

Cluster of rainbows, for the angel who announces the end of Time. Here certain passages from the second movement return. The mighty angel appears, and in particular the rainbow that envelopes him (the rainbow, symbol of peace, of wisdom, of every quiver of luminosity and sound). In my dreamings I hear and see ordered melodies and chords, familiar hues and forms: then following this transitory stage I pass into the unreal and submit ecstatically to a vortex, a dizzying interpenetration of the superhuman sounds and colours . . .

Praise to the immortality of Jesus. Expansive violin solo balancing the cello solo of the fifth movement . . . Its slow rising to a supreme point is the ascension of man toward his God, of the son of God toward his father, of the mortal newly made divine toward paradise."

*Taken from the English translation of the preface to the score; in notes to the RCA Victor: BMG Classics 7835.2.RG, p. 1976. c. 1988

- Compiled by Maureen Epp



Amici

Taking as its name the Italian word for "friends", *Amici* begins as a trio . . . a brilliant one, as its members' names attest: clarinetist Joaquin Valdepeñas, cellist David Hetherington, and pianist Patricia Parr.

One of the most distinguished clarinetist of his generation, **Joaquin Valdepeñas** has performed at many major music festivals including Banff, Casals, Edinburgh, Evian, Marlboro, Mostly Mozart, Vancouver and Nagano in Japan. He has performed as a soloist with orchestras throughout North America and is active as a conductor.

David Hetherington graduated from the University of Toronto, continuing on to study with renowned cellists Claus Adam, André Navarra and Paul Fortelier. He has performed both as a soloist and in chamber music throughout North America and Europe.

Patricia Parr has been soloist with major orchestras including Toronto, Cleveland, New York, Philadelphia and Pittsburgh. Her outstanding abilities as a chamber musician have been widely recognized in North America, Europe and Australia. A frequent performer at the Marlboro Music Festival, she has appeared with many ensembles including the Guarneri and Orford String Quartets.

Each season *Amici* presents its own successful chamber music series in Toronto and tours in Canada, the U.S. and abroad. While these three artists form the core of *Amici*, the circle of friends often expands to encompass the realm of works requiring larger, smaller or more unusual instrumentation. *Amici* is Canada's leading chamber music ensemble and is the Ensemble-in-Residence at the University of Toronto's Faculty of Music, where their circle enlarges to include the young and the gifted.

Erika Raum, violinist

In September of 1992, Canadian violinist Erika Raum swept the International Joseph Szigeti Violin Competition in Budapest, taking both first prize, and the award for the best interpretation of a Mozart concerto.

Since then, she has returned to Budapest several times for recitals and concerti, including a performance with the Liszt Chamber Orchestra. She has appeared at festivals in Portugal, France, Vienna, and across Canada, such as the Vancouver Chamber Society, and many Canadian orchestras, including the National Arts Centre Orchestra and the Edmonton Symphony. In April of this year, Erika premiered a violin concerto written for her by her mother, composer Elizabeth Raum. This event has been made subject of a documentary to be broadcast on Sunday Arts and Entertainment.

This season, Erika will again return to Europe to perform with both the Hungarian Radio Orchestra and the Hungarian Philharmonic, the Vienna Symphony, and has been reinvited to the Festival de l'Abbaye de l'Epau for a recital in May.

Recently graduated from the University of Toronto where she studied with Lorand Fenyves, Erika is the recipient of the prestigious Eaton Graduating Scholarship.



Amici is represented by:
Renée Simmons
ARTISTS MANAGEMENT



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&*

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